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Folio:

JANUARY 1985 THE MAGAZINE FOR MAGAZINE MANAGEMENT $6.00

Production: Who earns what?

Now you can compare production salaries and compensation by many factors using FOLIO's survey based on responses from 437 production people. 76

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Overload for some new USPS airfreight carriers?

Some distribution managers are worried that a few of the smaller airlines that won contracts to airfreight mail after January 1 bit off more than they can chew. As a result of competitive bidding, some victorious regional carriers will now be servicing routes with smaller planes that giant carriers had served before with big planes, one manager remarked, predicting inevitable bottlenecks. But other distribution experts disagreed, saying they foresaw no problems of overload. Should a problem arise, said one, the USPS contracts have performance clauses: "If an airline can't perform, then USPS can take its business elsewhere," he said.

Fewer delays predicted in getting BPA audit statements

"It's almost the new year—where are the June statements from BPA?" That's what some publishers were wondering as December rolled around and their statements were still not off BPA's presses. The holdup seemed to be particularly long for the June audit reports, and BPA said the problem was atypical. A crunch of statements coming from publishers right at the July 15 deadline clogged production operations, causing the backlog, according to the audit bureau. But BPA says it has the problem under control for next year. (See this issue, page 18.)

Carlin takes over from retiring Bolger

In Paul N. Carlin, publishing leaders say they got what they wanted in a new postmaster general: a career postal service employee. William Gorog, president of the Magazine Publishers Association, says the United States Postal Service is too big and complex to be run by a political appointee. Gorog praised the postal board of governors for its choice of Carlin, who like his predecessor, William F. Bolger, is a postal service career man. Carlin, 53, was regional postmaster general for the 13-state central region based in Chicago. He joined the agency in 1969 as the Nixon Administration's representative during the development of the Postal Reorganization Act. The Reagan White House' last minute, unsuccessful nominee for Bolger's job was Edward J. Rollins, director of the Reagan-Bush campaign.

Meredith open to more joint ventures

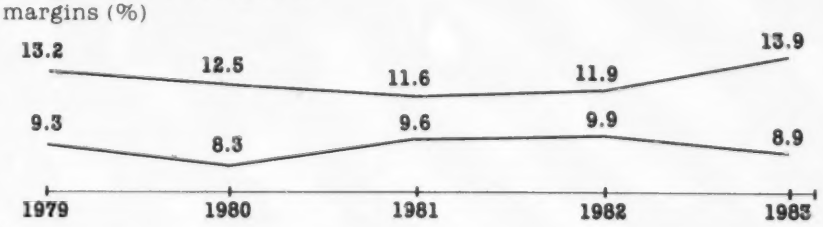
The Meredith joint venture with Bob Krefting and Art Diedrick involving City Home Publishing (Dallas/Fort Worth Home & Garden and Houston Home & Garden) is only the beginning. In addition to expanding that operation to at least two more city/home magazines in the next five years, Meredith is pursuing other joint ventures, according to Jim Autry, vice president-general manager, magazine division, Meredith Publishing Corp. "We're open to joint venturing because we want more flexibility in financial arrangements," says Autry. "We want to be open to new ideas."

Magazine revenue up 8.7% over 5 years; below communications group average

While communications industry revenues have grown at a compound annual rate of 8.7 percent a year over the last five years, overall communications revenues for 10 sectors including radio, TV, newspaper publishing and advertising have grown at a compound annual rate of 12.9 percent, according to a recent study of 226 public and private companies by Veronis, Suhler & Associates. Magazines did not obtain a proportionate share of the 1983 surge: Industry growth rate jumped 20.6 percent; magazines were up 8.2 percent. Pre-tax operating income margins for magazines have moved in a narrow range from 9.6 percent to 10.5 percent over the five years.

How magazine publishing sectors compare

Pre-tax operating income margins (%)



Source: Veronis, Suhler & Associates

Consultants advised against publishing* Aspect, *a Japanese edition of* Inc., *but Bernard Goldhirsh did so anyway.

Norman Pearlstine, managing editor and vice president of *The Wall Street Journal* and a key strategist in the successful launch of the European edition, noted that the publication's original thoughts on overseas expansion included providing "a window on the United States." He said they now tailor both the European and Asian editions by having them edited locally.

As for pre-testing, Pearlstine said the cost of research would have been equal to the first year's budget to publish. Kaplan pointed out that in his case, the first issue actually was the test.

Hector Timerman, who last May launched *Latin America Finance*, also without benefit of pre-testing, said he had to spend "the little money we had on distribution." He pointed out that the major problem encountered by *Time*, *Newsweek* and *Business Week* in Latin America was, and is, on-time delivery. "There is no free lunch in publishing success, and sometimes no lunch at all," he quipped.

Making it unanimous on the subject of pre-testing was Michael Dudler, associate director of *Fortune International*, who played a major role in implementing the launch of that edition. He was, however, the sole exception on the subject of local control: In the case of *Fortune International*, he noted, "It was felt that the publication had to be printed in the U. S. in order to maintain quality control, so it was decided there would be no translations." □

9-month revenues up 18%

Ad pages for period gain 8.5% for PIB members; September, at record levels, marked 21st consecutive month of advertising increases

New York City—Advertising in magazines that are members of the Publishers Information Bureau (PIB) reached record levels last September, boosting revenues for the first nine months of 1984 by 18.1 percent and pages by 8.5 percent over the same period in 1983.

Revenues through September for the 137 PIB-member publications climbed to $3,211,893,147, while pages rose to a total of 106,761.64. For the month of September itself, revenues were $404,487,218, up $55,299,019, or 15.8 percent, from September 1983. Pages for the month totaled 13,690.06, up 751.21, or 5.8 percent, from the previous year.

September marked the 21st consecutive month of increases in both revenue and pages.

In the first three quarters of 1984, eight of the nine magazine categories registered revenue gains of more than 10 percent, with three of them showing increases of more than 20 percent over the same period in 1983. The business category was number one with a 24.9 percent increase, followed by fashion/service, with 24.4 percent. □

Magazines ranked by advertising pages

January-September 1984

Rank	Publication	Pages	% change from 1983
1	*Business Week*	3,439.09	10.1%
2	*TV Guide*	2,697.15	6.5
3	*People Weekly*	2,642.65	16.8
4	*Forbes*	2,470.89	14.5
5	*Vogue*	2,428.42	14.6
6	*Fortune*	2,346.83	14.2
7	*The New Yorker*	2,294.46	—1.3
8	*Sports Illustrated*	2,173.30	11.6
9	*Newsweek*	1,947.95	3.2
10	*New York*	1,922.75	—0.7

Magazines ranked by advertising revenue

January-September 1984

Rank	Publication	Revenues	% gain over 1983
1	*Time*	$223,280,069	14.0%
2	*TV Guide*	214,083,329	16.2
3	*Sports Illustrated*	164,764,551	28.9
4	*Newsweek*	160,959,914	12.6
5	*People Weekly*	148,573,960	32.9
6	*Business Week*	127,085,054	21.5
7	*Good Housekeeping*	89,303,297	2.9
8	*Family Circle*	87,849,784	12.2
9	*Better Homes & Gardens*	86,063,021	15.1
10	*Reader's Digest*	78,409,237	16.3

Reader's Digest ***once again*** *made the top 10 magazines in ad revenue for the first nine months of 1984 compared with that period in 1983. Last year it dropped to 11th and was replaced by* Woman's Day. *The only other change in the top 10 by revenue from last year is that* Sports Illustrated *and* Newsweek *switched places—*Newsweek *was third last year and now is ranked fourth.*

The Folio:Show
Foreign paper is abundant

Coated no. 5 paper is easy to get from Europe, but watch who you buy from, say experts

Coated paper supply Tons	1982	1984	% change
U.S. shipments	4,974	6,200	+25%
Imports	69	400	—
Total	5,043	6,600	—
(Exports)	(81)	(90)	—
Total new supply	4,962	6,510	+31%

Source: American Paper Institute

***Despite an increase of 31 percent** in total paper supply (shipments, plus imports, minus exports) over the last two years, the paper shortage has continued to worsen.*

The paper shortage in the United States has worsened in the last four months, forcing more printers and magazines to look off-shore for foreign paper. There's no problem getting paper from Europe, where there is currently "a tremendous oversupply," according to Robert L. Johnson, vice president, Lindenmeyr Paper Corporation.

Johnson shared this information with attendees at a FOLIO:Show seminar, "Magazine Paper: Special Market Update." He explained he only learned about this paper surplus in Europe the previous week, when he was in London. There he talked to a leading economist in Europe and the head of the European Paper Institute.

The excess is attributed to the strong U.S. dollar and outflow of currency to the United States. This is accompanied by a slow expansion in Europe. "We came out of the recession like gangbusters; they didn't," said Johnson. "Ad pages there aren't going up the way they are here."

Figures supplied by James Hutchinson, vice president, Paper Group, American Paper Institute, said 400,000 tons of coated paper were imported in 1984. The rate is currently 500,000 a year, he added.

Irving Herschbein, director of manufacturing and distribution, The Conde Nast Publications, was negative about buying paper off shore, however. "The prices are very inflated, delivery is erratic, and the quality is poor," he said. He has never fared well buying internationally, he said.

Johnson, who chaired the session, countered Hirschbein's remarks, telling attendees, "Don't be afraid of off-shore paper. Just watch who you buy from." He said the Finns, who export 350,000 tons to the United States, have coated and supercalendered paper of good quality. He also mentioned Zanders in Germany. "But watch out for Italian mills that shut down at 5:00 P.M." □

Do paper mills work on a Gregorian calendar?

Why is it that publishers can purchase only an 11-month supply of magazine paper and not an entire year's worth?, Irving Herschbein, director of manufacturing and distribution, The Conde Nast Corporation, asked attendees at the FOLIO:Show seminar on paper trends. "This year we will be short 1/12 of the paper we contracted for," he said. "The paper companies have come up with a new calendar that has 11 months."

Herschbein did not blame the paper companies for not having the paper. He is well aware of the growth in demand by magazines and what Frank Lincoln of Hearst has called "interlopers"—catalog publishers, for instance.

What upsets Herschbein is the paper mills' "inability to come to grips with the shortage." The mills are running behind, they must know they can't catch up for the year, and yet they don't say it, he explained. Herschbein, who works with 11 mills and two merchants, said one mill is eight days behind and another eight weeks behind.

"A mill will say, 'We'll fulfill your order for November—one half at the beginning of the month and one half at the end of the month,' " Herschbein continued. "I'll say, 'But we print on the 15th!' To which I get a reply, 'That's it.'

"Paper mills won't tell us until the last minute what will happen. Publishers can't plan that way."

Using conceptual photography

Photography doesn't only record tangible objects. It can powerfully describe the abstract

Stay with simple, bold images when using photography to illustrate a story's abstract theme, counseled Gordon Bieberle, photographer and magazine consultant, at a seminar on conceptual photography.

The concept of motivating employees, for example, he illustrated with a simple photograph of a man's hand

Production: Who gets paid how much

The production manager with the highest salary is likely to be a man working in the Northeast on a large circulation magazine

PHOTO BY BILL BURKHART

BY BARBARA LOVE
EDITOR

Everybody wants to know about salaries, but few people are able to discover what salaries are being paid. This is true for production executives and staff; it is also true for editors, circulation executives, ad salespeople and even management.

If you are in management and are a member of the American Business Press or the Magazine Publishers Association, some figures are available to you, based on the membership of those organizations. But the samples are small and the breakouts limited. Women in Production has a salary survey, but it includes few men, is limited to people in the New York City area, and includes people in many areas of production other than magazine production.

So it was no surprise to FOLIO that production executives and management around the country are eager for the results of this survey.

437 respondents

This is FOLIO's first Production Salary Survey. FOLIO mailed questionnaires to 925 magazine production executives and staff. Responses were received from 437, a 47 percent response rate. People answered only for themselves.

Mailings were made in September; therefore, the results reflect 1984 salaries. Thus, if results are applied to current salaries, some adjustment should be made to reflect salary changes.

With this information, it is possible to compare production salaries by many different criteria: by title, by gender, by consumer *vs.* business magazines, by region, by number of pages in the magazine and many more.

What's a title worth?

Usually a better title means more money, but not always. It's interesting to note that management in charge of production (vice presidents, division heads, directors of manufacturing or directors of operations) and production directors fall into similar salary ranges. There is no significant difference.

There is a noteworthy difference between production directors and production managers/supervisors, however. Fifty percent of production directors earn $25,000 to $39,999, according to the survey. Thirty-five percent have salaries of $40,000 to $69,999. In contrast, fifty-six percent of production managers/supervisors have salaries below $25,000; 36 percent have salaries between $25,000 and $39,999.

The questionnaire sent to production executives asked respondents to comment on salaries. Many men and women took the opportunity to say they thought they were underpaid. But some women also said they were sure they would be paid more if they were men in the same position. This study proves them right. Men clearly are more highly paid than women in the same positions.

Eighty-seven percent of the men

Research assistance by Jean Angelo and Louise Cerretani

who are production directors receive salaries of $30,000 and above, *vs.* 64 percent of the women.

The difference is more startling among production managers and supervisors. In that category, 54 percent of the men earn over $30,000, compared to only 10 percent of the women. The difference here is statistically significant at the 95 percent confidence level. (This would be true if there were only a 15 percentage point difference; as it is, there is a 40 percentage point difference.)

More women than men responded for most positions below production manager/supervisor. In staff positions, three and one-half times as many women than men responded.

Consumer vs. business

There has always been some speculation that consumer magazines pay better than business magazines or *vice versa*. As for production directors and production managers, the survey showed some variations, although no identifiable pattern emerges. There were not enough respondents from people in the other positions to make responsible comparisons.

Experience pays

There is a difference in what people are paid based on the number of years they have been in magazine production. All newcomers responding to this survey (those in the business for less than a year) make under $30,000; among those in the business one to three years, only 8 percent make over $30,000. For each group, the percentage moves up; of those people in magazine production for over 25 years, 74 percent earn over $30,000 a year.

Salary by circulation

There is some indication that production managers on magazines with small circulations earn less than those on larger-circulation magazines. For example, 88 percent of production managers on magazines with less than 10,000 circulation earn less than $25,000. On magazines with 100,000 to 499,000 circulation, the percentage of production managers responding who earn less than $30,000 drops to 63 percent; for those on magazines with over 500,000 circulation, the percentage of production managers earning less than $30,000 falls to only 28.5 percent.

Northeast pays best

Salaries are significantly higher for production managers in the Northeast than in the North Central, South Atlantic, and South Central states. Salaries in the Western states are second highest *(See map on page 83 for information on which states are in what region.)*

Salaries are significantly higher for production managers in the Northeast than in the North Central, South Atlantic and South Central states.

Thirty-three percent of production managers in the Northeast earn $30,000 or more. This compares with 22 percent for production managers in the Western states, 14 percent for North Central and South Atlantic states, and 13 percent for South Central states.

Level of responsibility

Salaries for managing editors do not appear to be influenced, for the most part, by the number of magazines the editors are responsible for. The only significant difference is between production managers responsible for only one magazine and production managers responsible for six or more magazines. Nineteen percent of production managers responsible for one magazine earn salaries of $30,000 or more, *vs.* 34 percent for those responsible for six or more magazines.

There is very little difference in salaries for production directors and production managers by number of ad and editorial pages in the magazine. Not enough information is available to comment on the other positions.

Regarding the number of full-time people who report to the respondent, almost all production managers who have no one reporting to them earn under $30,000.

Deferred compensation

FOLIO's Production Salary Survey did not show any correlation between what an individual is paid and whether or not that individual receives deferred compensation. The statistics regarding deferred compensation were markedly similar at both ends of the pay scale.

By region, there is a significant difference in the percentage of production managers who receive deferred compensation: Production managers in the Northeast and South Central areas are more likely to receive deferred compensation than production managers in the South Atlantic and Western states.

The deferred compensation figures by gender reveal little difference. Sixty-seven percent of the men responding to the survey receive deferred compensation, *vs.* 62 percent of the women.

By consumer *vs.* business magazines, the difference is significant. According to the FOLIO survey, business magazines are more likely to provide production executives and employees with deferred compensation plans. Sixty-nine percent of business magazines give deferred compensation, *vs.* 55 percent of consumer magazines.

Interestingly, more than half the total universe of respondents to the FOLIO survey did not reply to the question of whether or not they receive deferred compensation.

Who reports to whom

89.7 percent of the production directors surveyed report to the president or publisher. Of the production managers or supervisors surveyed, 56.6 percent report directly to the president or publisher. Another 21.7 percent report directly to a production executive.

46.6 percent of those advertising production managers surveyed also report to the president or publisher. Most of the remaining advertising production managers who responded to the survey report either to a production executive (26.6 percent), or to an ad sales executive (22.2 percent).

Underpaid and undervalued

This FOLIO Production Salary Survey provides all kinds of detailed information on what salaries people earn; it does not address what people should earn. Nor does it address the frustration of the respondents who feel production people are underpaid and undervalued.

Typical comments made to FOLIO:

"My compensation is too low, considering the level of pressure: infinitely extended ad closings, printer foul-ups, recalcitrant production staff and reluctant editors." And. . . .

"The position should be upgraded in the industry; it seems to be considered a low-level position."

These important concerns, beyond the scope of this survey, should not be neglected.

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Salary by title

All respondents

	Mgmt. responsible for production	Production director	Production mgr. or supervisor	Advertising production mgr.	Editorial production mgr.	Art/design production mgr.	Production staff
Number of respondents	**21**	**68**	**218**	**45**	**20**	**19**	**37**
Under $12,000	0.0%	0.0%	1.4%	2.2%	0.0%	0.0%	16.2%
$12,000-$14,999	0.0	1.5	6.0	6.7	10.0	0.0	16.2
$15,000-$19,999	9.5	0.0	22.9	40.0	25.0	31.6	32.4
$20,000-$24,999	14.3	7.4	25.7	20.0	30.0	5.3	21.6
$25,000-$29,999	14.3	16.2	20.2	22.2	10.0	42.1	10.8
$30,000-$34,999	23.8	16.2	9.6	0.0	5.0	0.0	0.0
$35,000-$39,999	4.8	17.6	6.0	4.4	5.0	0.0	2.7
$40,000-$49,999	23.8	23.5	7.3	4.4	0.0	21.1	0.0
$50,000-$69,999	4.8	11.8	0.9	0.0	15.0	0.0	0.0
$70,000 and over	4.8	5.9	0.0	0.0	0.0	0.0	0.0

Male, female

		Mgmt. responsible for production	Production director	Production mgr. or supervisor	Advertising production mgr.	Editorial production mgr.	Art/design production mgr.	Production staff
Number of respondents	**Male**	**17**	**32**	**67**	**8**	**6**	**11**	**8**
	Female	**5**	**36**	**150**	**37**	**13**	**8**	**29**
Under $12,000	Male	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%
	Female	0.0	0.0	2.0	2.7	0.0	0.0	20.6
$12,000-$14,999	Male	0.0	0.0	0.0	0.0	0.0	0.0	20.6
	Female	0.0	2.7	8.6	8.1	7.6	0.0	17.2
$15,000-$19,999	Male	11.7	0.0	14.9	25.0	0.0	27.2	62.5
	Female	0.0	0.0	26.6	43.2	38.4	37.5	24.1
$20,000-$24,999	Male	0	3.1	8.9	12.5	50.0	9.0	12.5
	Female	60.0	11.1	33.3	21.6	23.0	0.0	24.1
$25,000-$29,999	Male	17.6	9.3	20.9	37.5	16.6	36.3	12.5
	Female	0.0	22.2	19.3	18.9	7.6	50.0	10.3
$30,000-$34,999	Male	23.5	12.5	20.9	0.0	0.0	0.0	0.0
	Female	20.0	19.4	4.7	0.0	7.6	0.0	0.0
$35,000-$39,999	Male	5.8	9.3	11.9	0.0	0.0	0.0	0.0
	Female	20.0	25.0	3.3	5.4	7.6	0.0	3.4
$40,000-$49,999	Male	29.4	28.1	19.4	25.0	0.0	27.2	0.0
	Female	0.0	19.4	2.0	0.0	0.0	12.5	0.0
$50,000-$69,999	Male	5.8	25.0	2.9	0.0	33.3	0.0	0.0
	Female	0.0	0.0	0.0	0.0	7.6	0.0	0.0
$70,0000 and over	Male	5.8	12.5	0.0	0.0	0.0	0.0	0.0
	Female	0.0	0.0	0.0	0.0	0.0	0.0	0.0

"Compensation is never enough, considering the long hours at deadline with no overtime pay."—art and advertising production manager in the West with three years of experience, earning a salary in the mid-twenties.

"I'm sure I earn several thousand dollars less than a man would with the same experience, but it's at least partially my fault—I'm not at all aggressive when talking money with prospective employers."—woman production manager in the Northeast with five years of experience, earning a salary in the mid-twenties.

Salary by title CONTINUED

Consumer, business

		Mgmt. responsible for production	Production director	Production mgr. or supervisor	Advertising production mgr.	Editorial production mgr.	Art/design production mgr.	Production staff
Number of respondents	**Business**	**4**	**31**	**125**	**27**	**10**	**3**	**13**
	Consumer	**13**	**27**	**62**	**8**	**5**	**10**	**10**
Under $12,0000	Business	0.0%	0.0%	0.8%	3.7%	0.0%	0.0%	23.1%
	Consumer	0.0	0.0	3.2	0.0	0.0	0.0	30.0
$12,000-$14,999	Business	0.0	0.0	5.6	11.1	0.0	0.0	7.7
	Consumer	0.0	3.7	4.8	0.0	20.0	0.0	20.0
$15,000-$19,999	Business	0.0	0.0	25.6	40.7	20.0	0.0	38.5
	Consumer	15.4	0.0	24.2	25.0	0.0	40.0	10.0
$20,000-$24,999	Business	50.0	3.2	27.2	22.2	20.0	33.3	23.1
	Consumer	7.7	3.7	21.0	12.5	60.0	0.0	20.0
$25,000-$29,999	Business	0.0	16.1	16.0	18.5	20.0	66.6	7.7
	Consumer	23.1	18.5	25.8	37.5	0.0	30.0	10.0
$30,000-$34,999	Business	25.0	12.9	10.4	0.0	10.0	0.0	0.0
	Consumer	23.1	18.5	8.1	0.0	0.0	0.0	0.0
$35,000-$39,999	Business	0.0	19.4	5.6	0.0	10.0	0.0	0.0
	Consumer	7.7	18.5	8.1	12.5	0.0	0.0	10.0
$40,000-$49,999	Business	25.0	25.8	8.0	3.7	0.0	0.0	0.0
	Consumer	7.7	18.5	4.8	12.5	0.0	30.0	0.0
$50,000-$69,999	Business	0.0	12.9	0.8	0.0	20.0	0.0	0.0
	Consumer	7.7	14.8	0.0	0.0	20.0	0.0	0.0
$70,000 and over	Business	0.0	9.7	0.0	0.0	0.0	0.0	0.0
	Consumer	7.7	3.7	0.0	0.0	0.0	0.0	0.0

"My compensation is too low, considering the level of pressure: infinitely extended ad closings, printer foul-ups, recalcitrant production staff and reluctant editors. No one takes deadlines seriously anymore, at all!"—a production manager in California.

"Several years ago my salary was $43,000. At that time the company was forced to sell off most of its publications. When a very large publishing firm took over, I decided to continue with the new owners. They would only pay me half of my salary, with raises once a year, and always 10 percent of current salary. I just hope that some day I can retire and collect the pension."—production manager in the Northeast.

Salary by years in magazine production

	Less than 1	1-3	4-10	11-15	16-25	Over 25
Number of respondents	**6**	**109**	**202**	**47**	**46**	**24**
Under $12,000	16.7%	5.5%	1.5%	0.0%	0.0%	0.0%
$12,000-$14,999	0.0	13.8	3.5	2.1	2.2	0.0
$15,000-$19,999	33.3	34.9	22.8	8.5	10.9	0.0
$20,000-$24,999	33.3	25.7	22.8	14.9	6.5	8.3
$25,000-$29,999	16.7	11.9	21.3	23.4	21.7	16.7
$30,000-$34,999	0.0	4.6	9.9	12.8	10.9	12.5
$35,000-$39,999	0.0	1.8	5.0	14.9	13.0	20.8
$40,000-$49,999	0.0	1.8	8.9	21.3	26.1	16.7
$50,000-$69,999	0.0	0.0	3.0	2.1	4.3	16.7
$70,000 and over	0.0	0.0	0.5	0.0	4.3	8.3

Salary by title and circulation size*

Circulation to 19,999

Number of respondents	Mgmt. responsible for production	Production director	Production mgr. or supervisor	Advertising production mgr.	Editorial production mgr.	Art/design production mgr.	Production staff
	2	7	39	6	4	2	6
Under $12,000	0.0%	0.0%	2.5%	0.0%	0.0%	0.0%	50.0%
$12,000-$14,999	0.0	14.2	12.8	0.0	25.0	0.0	33.3
$15,000-$19,999	0.0	0.0	23.0	83.3	50.0	50.0	16.6
$20,000-$24,999	50.0	28.5	28.2	0.0	25.0	0.0	0.0
$25,000-$29,999	50.0	57.1	17.9	16.6	0.0	50.0	0.0
$30,000-$34,999	0.0	0.0	5.1	0.0	0.0	0.0	0.0
$35,000-$39,999	0.0	0.0	2.5	0.0	0.0	0.0	0.0
$40,000-$49,999	0.0	0.0	5.1	0.0	0.0	0.0	0.0
$50,000-$69,999	0.0	0.0	2.5	0.0	0.0	0.0	0.0
$70,000 and over	0.0	0.0	0.0	0.0	0.0	0.0	0.0

20,000 - 49,999

Number of respondents	Mgmt. responsible for production	Production director	Production mgr. or supervisor	Advertising production mgr.	Editorial production mgr.	Art/design production mgr.	Production staff
	4	11	61	10	7	4	6
Under $12,000	0.0%	0.0%	1.6%	0.0%	0.0%	0.0%	16.7%
$12,000-$14,999	0.0	0.0	4.9	20.0	0.0	0.0	0.0
$15,000-$19,999	25.0	0.0	34.4	40.0	14.3	25.0	66.7
$20,000-$24,999	25.0	18.2	36.1	30.0	42.9	25.0	16.7
$25,000-$29,999	0.0	18.2	11.5	10.0	14.3	50.0	0.0
$30,000-$34,999	0.0	18.2	1.6	0.0	0.0	0.0	0.0
$35,000-$39,999	0.0	9.1	1.6	0.0	14.3	0.0	0.0
$40,000-$49,999	50.0	27.3	8.2	0.0	0.0	0.0	0.0
$50,000-$69,999	0.0	0.0	0.0	0.0	14.3	0.0	0.0
$70,000 and over	0.0	9.1	0.0	0.0	0.0	0.0	0.0

50,000 - 99,999

Number of respondents	Mgmt. responsible for production	Production director	Production mgr. or supervisor	Advertising production mgr.	Editorial production mgr.	Art/design production mgr.	Production staff
	2	11	49	10	1	5	8
Under $12,000	0.0%	0.0%	2.0%	0.0%	0.0%	0.0%	12.5%
$12,000-$14,999	0.0	0.0	6.1	10.0	0.0	0.0	12.5
$15,000-$19,999	0.0	0.0	18.4	40.0	100.0	60.0	25.0
$20,000-$24,999	0.0	0.0	28.6	30.0	0.0	0.0	12.5
$25,000-$29,999	0.0	27.3	18.4	20.0	0.0	40.0	37.5
$30,000-$34,999	100.0	0.0	16.3	0.0	0.0	0.0	0.0
$35,000-$39,999	0.0	36.4	6.1	0.0	0.0	0.0	0.0
$40,000-$49,999	0.0	36.4	2.0	0.0	0.0	0.0	0.0
$50,000-$69,999	0.0	0.0	2.0	0.0	0.0	0.0	0.0
$70,000 and over	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**circulation of the largest magazine for which respondent is reponsible.*

"Old timers, especially women, do not get what young people get."– woman production manager in the Midwest with 40 years of experience, earning in the mid to high teens.

"I think the magnitude of the true responsibilities of a production manager are not recognized. The position should be upgraded in the industry. Without the production manager the book doesn't go out. 'Production' seems to be considered a low-level position, yet we are given the responsibility to produce what our very valued customers (advertisers) are paying thousands of dollars for."–a production manager in the Northeast responsible for a monthly with a 60,000 circulation.

Salary by title and circulation size* CONTINUED

100,000 - 499,999

Number of respondents	Mgmt. responsible for production: 9	Production director: 23	Production mgr. or supervisor: 46	Advertising production mgr.: 13	Editorial production mgr.: 3	Art/design production mgr.: 5	Production staff: 13
Under $12,000	0.0%	0.0%	0.0%	7.7%	0.0%	0.0%	7.7%
$12,000-$14,999	0.0	0.0	2.2	0.0	0.0	0.0	15.4
$15,000-$19,999	11.1	0.0	15.2	38.5	33.3	20.0	30.8
$20,000-$24,999	11.1	4.3	19.6	23.1	33.3	0.0	46.2
$25,000-$29,999	11.1	8.7	26.1	15.4	0.0	0.0	0.0
$30,000-$34,999	22.2	34.8	17.4	0.0	33.3	0.0	0.0
$35,000-$39,999	0.0	17.4	8.7	7.7	0.0	0.0	0.0
$40,000-$49,999	33.3	17.4	10.9	7.7	0.0	80.0	0.0
$50,000-$69,999	0.0	17.4	0.0	0.0	0.0	0.0	0.0
$70,000 and over	11.1	0.0	0.0	0.0	0.0	0.0	0.0

"After five years with this firm and promotions to upper-management level, my annual salary is still below that of a senior editor."—production director in the West, earning $32,000.

500,000 - 1 million and over

Number of respondents	Mgmt. responsible for production: 3	Production director: 15	Production mgr. or supervisor: 21	Advertising production mgr.: 6	Editorial production mgr.: 4	Art/design production mgr.: 2	Production staff: 4
Under $12,000	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%
$12,000-$14,999	0.0	0.0	4.7	0.0	25.0	0.0	25.0
$15,000-$19,999	0.0	0.0	14.2	0.0	0.0	0.0	25.0
$20,000-$24,999	0.0	0.0	0.0	0.0	25.0	0.0	0.0
$25,000-$29,999	33.3	0.0	38.0	66.6	0.0	100.0	25.0
$30,000-$34,999	0.0	6.6	9.5	0.0	0.0	0.0	0.0
$35,000-$39,999	33.3	20.0	19.0	16.6	0.0	0.0	25.0
$40,000-$49,999	0.0	26.6	14.2	16.6	0.0	0.0	0.0
$50,000-$69,999	33.3	26.6	0.0	0.0	50.0	0.0	0.0
$70,000 and over	0.0	20.0	0.0	0.0	0.0	0.0	0.0

circulation of the largest magazine for which respondent is responsible.

"Because we are 'behind the scenes' in publishing, I can understand why production people do not receive the recognition that an editor or a sales manager does, but why does the salary structure always seem to be so much less for production management?"—a vice president of production in the Midwest, earning $32,000.

Salary by region and title

Management responsible for production

Number of respondents	Northeast: 9	North Central: 3	South Atlantic: 2	South Central: 3	Western: 4
Under $12,000	0.0%	0.0%	0.0%	0.0%	0.0%
$12,000-$14,999	0.0	0.0	0.0	0.0	0.0
$15,000-$19,999	0.0	0.0	0.0	33.3	25.0
$20,000-$24,999	11.1	0.0	0.0	66.6	0.0
$25,000-$29,999	0.0	33.3	50.0	0.0	25.0
$30,000-$34,999	11.1	66.6	0.0	0.0	50.0
$35,000-$39,999	11.1	0.0	0.0	0.0	0.0
$40,000-$49,999	44.4	0.0	50.0	0.0	0.0
$50,000-$69,000	11.1	0.0	0.0	0.0	0.0
$70,000 and over	11.1	0.0	0.0	0.0	0.0

Production director

	Northeast	North Central	South Atlantic	South Central	Western
Number of respondents	36	13	5	3	10
Under $12,000	0.0%	0.0%	0.0%	0.0%	0.0%
$12,000-$14,999	0.0	7.7	0.0	0.0	0.0
$15,000-$19,999	0.0	0.0	0.0	0.0	0.0
$20,000-$24,999	5.6	7.7	20.0	0.0	10.0
$25,000-$29,999	13.9	23.1	0.0	0.0	30.0
$30,000-$34,999	11.1	7.7	20.0	66.6	30.0
$35,000-$39,999	16.7	23.1	0.0	0.0	20.0
$40,000-$49,999	27.8	23.1	40.0	0.0	10.0
$50,000-$69,999	19.4	0.0	0.0	33.3	0.0
$70,000 and over	5.6	7.7	20.0	0.0	0.0

Production manager or supervisor

	Northeast	North Central	South Atlantic	South Central	Western
Number of respondents	104	57	22	16	18
Under $12,000	1.0%	1.8%	0.0%	6.3%	0.0%
$12,000-$14,999	1.9	12.3	13.6	0.0	5.6
$15,000-$19,999	20.2	28.1	13.6	43.8	16.7
$20,000-$24,999	24.0	19.3	45.5	31.3	27.8
$25,000-$29,999	20.2	24.6	13.6	6.3	27.8
$30,000-$34,999	14.4	8.8	0.0	6.3	0.0
$35,000-$39,999	8.7	3.5	4.5	0.0	5.6
$40,000-$49,999	8.7	1.8	9.1	6.3	11.1
$50,000-$69,999	1.0	0.0	0.0	0.0	5.6
$70,000 and over	0.0	0.0	0.0	0.0	0.0

The regions have been divided as follows:

"I fought like hell for a starting salary worthy of my talent and ambition. To a degree it reflects the fact that I am also 'unofficially' the general manager."–*production manager in the Northeast with three years of experience, earning a salary in the low thirties.*

"Great strides have been made in the last three years with the company, regarding status, financial compensation and respect accorded to the production department as a whole. We're still working on it, however."–*production manager in the Northeast with eight years of experience, earning $32,000.*

Salary by region and title CONTINUED

Advertising production manager

	Northeast	North Central	South Atlantic	South Central	Western
Number of respondents	**24**	**15**	**2**	**3**	**1**
Under $12,000	4.2%	0.0%	0.0%	0.0%	0.0%
$12,000-$14,999	0.0	20.0	0.0	0.0	0.0
$15,000-$19,999	45.8	26.7	100.0	33.3	0.0
$20,000-$24,999	8.3	40.0	0.0	0.0	100.0
$25,000-$29,999	29.2	6.7	0.0	66.6	0.0
$30,000-$34,999	0.0	0.0	0.0	0.0	0.0
$35,000-$39,999	8.3	0.0	0.0	0.0	0.0
$40,000-$49,999	4.2	6.7	0.0	0.0	0.0
$50,000-$69,999	0.0	0.0	0.0	0.0	0.0
$70,000 and over	0.0	0.0	0.0	0.0	0.0

"I believe I am very well compensated for a very exciting job."– production director responsible for a bimonthly in the Midwest, earning a salary in the forties range.

Editorial production manager

	Northeast	North Central	South Atlantic	South Central	Western
Number of respondents	**10**	**4**	**4**	**0**	**2**
Under $12,000	0.0%	0.0%	0.0%	0.0%	0.0%
$12,000-$14,999	10.0	0.0	25.0	0.0	0.0
$15,000-$19,999	10.0	25.0	50.0	0.0	50.0
$20,000-$24,999	30.0	50.0	25.0	0.0	0.0
$25,000-$29,999	10.0	25.0	0.0	0.0	0.0
$30,000-$34,999	0.0	0.0	0.0	0.0	50.0
$35,000-$39,999	10.0	0.0	0.0	0.0	0.0
$40,000-$49,999	0.0	0.0	0.0	0.0	0.0
$50,000-$69,999	30.0	0.0	0.0	0.0	0.0
$70,000 and over	0.0	0.0	0.0	0.0	0.0

"I feel that I should be better compensated. I work for a small publishing company and therefore have a great deal of responsibility. I am ultimately responsible for the production of five magazines, journals, postcard booklets and decks, and other projects. I suppose production managers are notoriously underpaid considering the details and pressures that come with the job."–a production manager in the Northeast, with an annual salary in the low twenties.

Art/design production manager

	Northeast	North Central	South Atlantic	South Central	Western
Number of respondents	**9**	**3**	**1**	**0**	**6**
Under $12,000	0.0%	0.0%	0.0%	0.0%	0.0%
$12,000-$14,999	0.0	0.0	0.0	0.0	0.0
$15,000-$19,999	22.2	66.6	100.0	0.0	16.7
$20,000-$24,999	11.1	0.0	0.0	0.0	0.0
$25,000-$29,999	55.5	0.0	0.0	0.0	50.0
$30,000-$34,999	0.0	0.0	0.0	0.0	0.0
$35,000-$39,999	0.0	0.0	0.0	0.0	0.0
$40,000-$49,999	11.1	33.3	0.0	0.0	33.3
$50,000-$69,999	0.0	0.0	0.0	0.0	0.0
$70,000 and over	0.0	0.0	0.0	0.0	0.0

Production staff

	Northeast	North Central	South Atlantic	South Central	Western
Number of respondents	**13**	**10**	**2**	**8**	**4**
Under $12,000	23.1%	20.0%	0.0%	12.5%	0.0%
$12,000-$14,999	0.0	20.0	0.0	25.0	50.0
$15,000-$19,999	46.2	20.0	0.0	25.0	50.0
$20,000-$24,999	30.8	30.0	0.0	12.5	0.0
$25,000-$29,999	0.0	10.0	50.0	25.0	0.0
$30,000-$34,999	0.0	0.0	0.0	0.0	0.0
$35,000-$39,999	0.0	0.0	50.0	0.0	0.0
$40,000-$49,999	0.0	0.0	0.0	0.0	0.0
$50,000-$69,999	0.0	0.0	0.0	0.0	0.0
$70,000 and over	0.0	0.0	0.0	0.0	0.0

"I was hired as assistant to the publisher and office manager, production manager just came along with the job. There is no pension plan. I can see staying here only for the experience."—*production manager in the Northeast.*

Salary by number of magazines respondent is responsible for

Management responsible for production

	One	Two	3 - 5	6 - 10	11 - 25	Over 25
Number of respondents	**7**	**1**	**4**	**5**	**3**	**1**
Under $12,000	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%
$12,000-$14,999	0.0	0.0	0.0	0.0	0.0	0.0
$15,000-$19,999	28.6	0.0	0.0	0.0	0.0	0.0
$20,000-$24,999	14.3	0.0	0.0	20.0	0.0	100.0
$25,000-$29,999	28.6	0.0	25.0	0.0	0.0	0.0
$30,000-$34,999	0.0	0.0	25.0	40.0	66.6	0.0
$35,000-$39,999	14.3	0.0	0.0	0.0	0.0	0.0
$40,000-$49,999	14.3	0.0	50.0	20.0	33.3	0.0
$50,000-$69,999	0.0	100.0	0.0	0.0	0.0	0.0
$70,000 and over	0.0	0.0	0.0	20.0	0.0	0.0

"Underpaid, overworked, disrespected."—*production manager in the Northeast responsible for a consumer bimonthly with a 70,000 circulation.*

Production director

	One	Two	3 - 5	6 - 10	11 - 25	Over 25
Number of respondents	**17**	**11**	**23**	**8**	**7**	**1**
Under $12,000	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%
$12,000-$14,999	5.9	0.0	0.0	0.0	0.0	0.0
$15,000-$19,999	0.0	0.0	0.0	0.0	0.0	0.0
$20,000-$24,999	5.9	18.2	8.7	0.0	0.0	0.0
$25,000-$29,999	35.3	18.2	8.7	0.0	0.0	0.0
$30,000-$34,999	11.8	9.1	34.8	0.0	0.0	0.0
$35,000-$39,999	17.6	9.1	17.4	25.0	28.6	0.0
$40,000-$49,999	5.9	45.5	13.0	50.0	28.6	100.0
$50,000-$69,999	11.8	0.0	8.7	25.0	28.6	0.0
$70,000 and over	5.9	0.0	8.7	0.0	14.3	0.0

"The real compensation is seeing the magazine on the newsstand each month. Although I get paid a lot, by standards, I have a lot of factors to contend with: deadlines, turnover, stress and the fact that I'm black. The need to prove myself seems greater."—*a production director in the West, earning a salary in the forties.*

Salary by number of magazines respondent is responsible for CONTINUED

"Hard work pays off."—production manager in the Northeast.

Production manager or supervisor

Number of respondents	One 82	Two 46	3 - 5 58	6 - 10 26	11 - 25 3	Over 25 3
Under $12,000	3.7%	0.0%	0.0%	0.0%	0.0%	0.0%
$12,000-$14,999	7.3	6.5	3.4	3.8	33.3	0.0
$15,000-$19,999	23.2	30.4	25.9	7.7	0.0	0.0
$20,000-$24,999	24.4	26.1	25.9	30.8	0.0	33.3
$25,000-$29,999	22.0	17.4	13.8	30.8	0.0	66.6
$30,000-$34,999	11.0	4.3	8.6	15.4	33.3	0.0
$35,000-$39,999	2.4	10.9	6.9	7.7	0.0	0.0
$40,000-$49,999	4.8	2.2	15.5	3.8	33.3	0.0
$50,000-$69,999	1.2	2.2	0.0	0.0	0.0	0.0
$70,000 and over	0.0	0.0	0.0	0.0	0.0	0.0

"For my salary, I also handle all editorial production and any special issues or supplements. Considering my responsibilities, I am underpaid, but I like the job."—a production manager in the Northeast with nine years of experience, earning $20,000.

Advertising production manager

Number of respondents	One 16	Two 15	3 - 5 7	6 - 10 4	11 - 25 2	Over 25 1
Under $12,000	0.0%	6.7%	0.0%	0.0%	0.0%	0.0%
$12,000-$14,999	0.0	20.0	0.0	0.0	0.0	0.0
$15,000-$19,999	37.5	53.3	28.6	25.0	50.0	0.0
$20,000-$24,999	12.5	13.3	28.6	50.0	50.0	0.0
$25,000-$29,999	43.8	6.7	28.6	0.0	0.0	0.0
$30,000-$34,999	0.0	0.0	0.0	0.0	0.0	0.0
$35,000-$39,999	6.3	0.0	0.0	0.0	0.0	100.0
$40,000-$49,999	0.0	0.0	14.3	25.0	0.0	0.0
$50,000-$69,999	0.0	0.0	0.0	0.0	0.0	0.0
$70,000 and over	0.0	0.0	0.0	0.0	0.0	0.0

"The money never seems like enough. I just hope the price of Maalox doesn't go up."—a production director in California.

Editorial production manager

Number of respondents	One 16	Two 2	3 - 5 1	6 - 10 0	11 - 25 0	Over 25 0
Under $12,000	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%
$12,000-$14,999	12.5	0.0	0.0	0.0	0.0	0.0
$15,000-$19,999	31.3	0.0	0.0	0.0	0.0	0.0
$20,000-$24,999	31.3	50.0	0.0	0.0	0.0	0.0
$25,000-$29,999	0.0	50.0	0.0	0.0	0.0	0.0
$30,000-$34,999	6.3	0.0	0.0	0.0	0.0	0.0
$35,000-$39,999	0.0	0.0	100.0	0.0	0.0	0.0
$40,000-$49,999	0.0	0.0	0.0	0.0	0.0	0.0
$50,000-$69,999	18.8	0.0	0.0	0.0	0.0	0.0
$70,000 and over	0.0	0.0	0.0	0.0	0.0	0.0

Salary by number of magazines respondent is responsible for CONTINUED

Art/design production manager

	One	Two	3 - 5	6 - 10	11 - 25	Over 25
Number of respondents	**9**	**5**	**4**	**1**	**0**	**0**
Under $12,000	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%
$12,000-$14,999	0.0	0.0	0.0	0.0	0.0	0.0
$15,000-$19,999	22.2	40.0	25.0	100.0	0.0	0.0
$20,000-$24,999	11.1	0.0	0.0	0.0	0.0	0.0
$25,000-$29,999	44.4	60.0	25.0	0.0	0.0	0.0
$30,000-$34,999	0.0	0.0	0.0	0.0	0.0	0.0
$35,000-$39,999	0.0	0.0	0.0	0.0	0.0	0.0
$40,000-$49,999	22.2	0.0	50.0	0.0	0.0	0.0
$50,000-$69,999	0.0	0.0	0.0	0.0	0.0	0.0
$70,000 and over	0.0	0.0	0.0	0.0	0.0	0.0

"I believe industry guidelines should be set for supplier freebies, such as Christmas gifts, which, I think, is totally out of control."—production manager in the Northeast.

Salary by average total pages*

Production director

	Under 60	60 - 99	100 - 149	150 - 199	200 - 299
Number of respondents	**12**	**12**	**18**	**16**	**10**
Under $12,000	0.0%	0.0%	0.0%	0.0%	0.0%
$12,000-$14,999	0.0	0.0	5.5	0.0	0.0
$15,000-$19,999	0.0	0.0	0.0	0.0	0.0
$20,000-$24,999	25.0	0.0	0.0	0.0	20.0
$25,000-$29,999	16.7	0.0	22.2	18.7	20.0
$30,000-$34,999	0.0	25.0	27.8	12.5	10.0
$35,000-$39,999	25.0	33.3	5.5	18.7	10.0
$40,000-$49,999	25.0	33.3	11.1	31.3	20.0
$50,000-$69,999	8.3	8.3	16.7	12.5	10.0
$70,000 and over	0.0	0.0	11.1	6.3	10.0

"My compensation represents both newspaper and magazine production and is to my knowledge on the low end of the production management scale."—production director in the Midwest with one year of experience, earning a salary in the low twenties.

Production manager

	Under 60	60 - 99	100 - 149	150 - 199	200 - 299	300 and over
Number of respondents	**47**	**62**	**48**	**33**	**16**	**6**
Under $12,000	2.1%	1.6%	2.1%	0.0%	0.0%	0.0%
$12,000-$14,999	8.5	6.4	4.2	3.0	6.3	16.7
$15,000-$19,999	23.4	17.7	27.1	36.4	12.5	0.0
$20,000-$24,999	27.7	27.4	22.9	30.3	12.5	0.0
$25,000-$29,999	17.0	24.2	18.8	9.1	43.8	16.7
$30,000-$34,999	6.4	8.1	12.5	9.1	18.8	0.0
$35,000-$39,999	2.1	4.8	8.3	6.1	6.3	33.3
$40,000-$49,999	12.8	9.7	4.2	3.0	0.0	16.7
$50,000-$69,999	0.0	0.0	0.0	3.0	0.0	16.7
$70,000 and over	0.0	0.0	0.0	0.0	0.0	0.0

**total pages for the magazine with the largest circulation for which the respondent is responsible. Total pages includes editorial and advertising.*

Salary by number of fulltime people reporting to respondent

"I am the complete art and production departments but I am not getting paid accordingly."– production coordinator in the Northeast with eight years of experience, earning a salary in the high teens.

"Ad agency production people receive a much higher salary and are certainly no more knowledgeable. I have little assistance, yet some months I have to lay out and handle 700 pages, plus all the advertising, including executing changes to new ads while they're being made up. I am being paid about $10,000 less than some of our writers, yet I am much more experienced and handle just as much pressure."–"a production manager in the Midwest with 18 years of experience earning a salary in the mid- to high twenties.

Management responsible for production

Number of respondents	None 1	One 2	2-5 8	6-10 4	11-20 4	Over 20 2
Under $12,000	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%
$12,000-$14,999	0.0	0.0	0.0	0.0	0.0	0.0
$15,000-$19,999	0.0	50.0	0.0	25.0	0.0	0.0
$20,000-$24,999	0.0	50.0	0.0	25.0	0.0	50.0
$25,000-$29,999	100.0	0.0	25.0	0.0	0.0	0.0
$30,000-$34,999	0.0	0.0	12.5	25.0	75.0	0.0
$35,000-$39,999	0.0	0.0	12.5	0.0	0.0	0.0
$40,000-$49,999	0.0	0.0	50.0	0.0	0.0	50.0
$50,000-$69,999	0.0	0.0	0.0	0.0	25.0	0.0
$70,000 and over	0.0	0.0	0.0	25.0	0.0	0.0

Production director

Number of respondents	None 4	One 4	2-5 30	6-10 18	11-20 4	Over 20 8
Under $12,000	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%
$12,000-$14,999	25.0	0.0	0.0	0.0	0.0	0.0
$15,000-$19,999	0.0	0.0	0.0	0.0	0.0	0.0
$20,000-$24,999	0.0	0.0	10.0	11.1	0.0	0.0
$25,000-$29,999	50.0	25.0	16.7	11.1	0.0	12.5
$30,000-$34,999	0.0	25.0	16.7	16.7	0.0	25.0
$35,000-$39,999	0.0	25.0	20.0	22.2	25.0	0.0
$40,000-$49,999	0.0	25.0	30.0	27.8	0.0	12.5
$50,000-$69,999	25.0	0.0	6.7	0.0	50.0	37.5
$70,000 and over	0.0	0.0	0.0	11.1	25.0	12.5

Production manager

Number of respondents	None 60	One 50	2-5 67	6-10 27	11-20 5	Over 20 4
Under $12,000	1.7%	2.0%	0.0%	0.0%	0.0%	0.0%
$12,000-$14,999	16.7	2.0	1.5	0.0	0.0	0.0
$15,000-$19,999	35.0	24.0	19.4	11.1	0.0	0.0
$20,000-$24,999	23.3	32.0	25.4	25.9	0.0	25.0
$25,000-$29,999	15.0	24.0	17.9	25.9	40.0	25.0
$30,000-$34,999	3.3	8.0	17.9	7.4	0.0	25.0
$35,000-$39,999	3.3	6.0	6.0	14.8	0.0	0.0
$40,000-$49,999	1.7	2.0	9.0	14.8	60.0	25.0
$50,000-$69,999	0.0	0.0	3.0	0.0	0.0	0.0
$70,000 and over	0.0	0.0	0.0	0.0	0.0	0.0

Title

By number of years in magazine production

	None	1-3	4-10	11-15	16-25	Over 25
Number of respondents	**6**	**107**	**197**	**47**	**46**	**24**
Mgmt. responsible for production	0.0%	0.9%	6.1%	10.6%	8.7%	0.0%
Production director	16.7	6.5	15.2	23.4	21.7	33.3
Production mgr. or supervisor	33.3	52.3	54.8	46.8	43.5	41.7
Advertising production mgr.	16.7	12.1	8.1	6.4	21.7	8.3
Editorial production mgr.	0.0	6.5	3.0	0.0	4.3	16.7
Art/design production mgr.	0.0	6.5	5.1	4.3	0.0	0.0
Production staff	0.0	15.0	7.6	8.5	0.0	0.0

By immediate supervisor

	Mgmt. responsible for production	Production director	Production mgr. or supervisor	Advertising production mgr.	Editorial production mgr.	Art/design production mgr.	Production staff
Number of respondents	**22**	**68**	**217**	**45**	**20**	**18**	**35**
Pres, publisher *	95.4%	89.7%	56.6%	46.6%	15.0%	83.3%	31.4%
Financial officer	0.0	2.9	1.3	0.0	0.0	0.0	0.0
Editorial exec.	4.5	4.4	12.9	4.4	70.0	5.5	28.5
Production exec.	0.0	2.9	27.1	26.6	15.0	11.1	31.4
Ad sales exec.	0.0	0.0	1.8	22.2	0.0	0.0	8.5

**includes vice president, associate publisher, division head*

By male, female

	Male	Female
Number of respondents	**149**	**278**
Mgmt. responsible for production	11.4%	1.8%
Production director	21.5	12.9
Production mgr. or supervisor	45.0	54.0
Advertising production mgr.	5.4	13.3
Editorial production mgr.	4.0	4.7
Art/design production mgr.	7.4	2.9
Production staff	5.4	10.4

Deferred compensation

By salary

	Yes	No
Number of respondents	**280**	**156**
Under $12,000	1.4%	3.8%
$12,000-$14,999	4.3	8.3
$15,000-$19,999	21.4	22.4
$20,000-$24,999	19.6	22.4
$25,000-$29,999	17.1	21.7
$30,000-$34,999	9.6	7.7
$35,000-$39,999	7.1	6.4
$40,000-$49,999	12.9	6.4
$50,000-$69,999	5.0	0.0
$70,000 and over	1.4	0.6

"Replace a male—do all the clerical tasks—work on a new publication—do not get his salary. He worked a 40-hour week. I work 60-65 hours a week, with no overtime pay."—*woman production manager in the Midwest, with eight years of experience, earning $12,000.*

"Women are still underpaid for the work they do. Total circulation of the magazine I produce is in the millions and it is translated in several different languages. But I'm a woman, and I'm not in New York City."—*assistant publisher with a salary in the low twenties.*

Deferred compensation CONTINUED

By circulation and region

		Northeast	North Central	South Atlantic	South Central	Western
Total number of respondents		**205**	**105**	**38**	**34**	**47**
Number of respondents		6	5	5	3	1
Circ.: Under 10,000	Yes	33%	60%	60%	66%	0%
	No	66%	40%	40%	33%	100%
Number of respondents		17	11	8	3	7
Circ: 10,000-19,999	Yes	65%	45%	13%	66%	57%
	No	35%	55%	87%	33%	43%
Number of respondents		44	27	12	10	10
Circ: 20,000-49,999	Yes	64%	67%	75%	60%	40%
	No	36%	33%	25%	40%	60%
Number of respondents		45	25	5	6	5
Circ: 50,000-99,999	Yes	58%	72%	20%	66%	20%
	No	42%	28%	80%	33%	80%
Number of respondents		60	29	4	6	17
Circ: 100,000-499,999	Yes	78%	83%	75%	84%	47%
	No	22%	17%	25%	16%	53%
Number of respondents		20	7	2	3	4
Circ: 500,000-1 million	Yes	85%	29%	50%	66%	50%
	No	15%	71%	50%	33%	50%
Number of respondents		13	1	2	3	3
Circ: Over 1 million	Yes	92%	0%	0%	100%	33%
	No	8%	100%	100%	0%	66%

By consumer and business magazines

		Yes	No
Number of respondents	**Consumer**	**75**	**61**
	Business	**147**	**66**
Mgmt. responsible for production	Consumer	50.0%	50.0%
	Business	50.0	50.0
Production director	Consumer	77.8	22.2
	Business	61.3	38.7
Production mgr. or supervisor	Consumer	50.0	50.0
	Business	69.6	30.4
Advertising production mgr.	Consumer	75.0	25.0
	Business	70.4	29.6
Editorial production mgr.	Consumer	80.0	20.0
	Business	80.0	20.0
Art/design production mgr.	Consumer	30.0	70.0
	Business	33.3	66.6
Production staff	Consumer	30.0	70.0
	Business	84.6	15.4

By male, female

		Yes	No
Number of respondents	**Male**	**100**	**49**
	Female	**172**	**106**
Mgmt. responsible for production	Male	64.7%	35.3%
	Female	62.1	37.9
Production director	Male	78.1	21.9
	Female	55.6	44.4
Production mgr. or supervisor	Male	61.2	38.8
	Female	64.0	36.0
Advertising production mgr.	Male	75.0	25.0
	Female	70.3	29.7
Editorial production mgr.	Male	83.3	16.7
	Female	69.2	30.8
Art/design production mgr.	Male	45.5	54.5
	Female	37.5	62.5
Production staff	Male	87.5	12.5
	Female	62.1	37.9

"It was very discouraging to read some time back in Parnau's column that production managers seem to get stuck at about the $26,000 mark, even though a good production manager may be handling millions of dollars of printing and be able to save more than $26,000 on one large job. In a field where there are still 'production men's clubs,' it'll be interesting to see how salaries of men and women compare, although I realize that many women may be newer to production management ranks." *—woman production director working in a South Central state, earning approximately $25,000.*